

KERAMIC STUDIO

Vol. XI. No. 1

SYRACUSE, NEW YORK

May, 1909

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KERAMIC STUDIO celebrates this month its tenth anniversary. Ten years of untiring effort toward a higher ideal in ceramic decoration, ten years of willing co-operation on the part of its subscribers and advertisers has brought our publication to a point where it is able to stretch out its hands to help workers in other paths of arts and crafts with the same personal touch that has brought it such a host of friends and co-workers; and in financing its sister magazine PALETTE AND BENCH, we feel that the past is a sufficient guarantee for the success of the future. In looking back over the arduous path we see clearly traced the steps by which the china *painters* of the old days have gained their enviable position as the china *decorators* of to-day and see in the shadows which coming events cast before, the artist potters of to-morrow.

The last ten days of March found in the members' room of the National Society of Craftsmen a most unique exhibition of the work of Mr. Marshal Fry's summer class at Southampton, Long Island. The walls were covered with sketches and charcoal paintings of the quaint cottage and odd nooks and corners of Mr. Fry's summer home, a most excellent showing. Especially interesting were the studies in color. The brilliant blues, greens, reds and yellows made an excellent foil for the more sombre tones of the ceramic exhibit in the galleries of the National Art Club below, suggesting the rich tones of Brangwyn or the quaint color harmonies of Maxfield Parrish applied to designs for various crafts. Designs in black and white and in full color were shown for ceramic decoration as well. And one of the most practical and attractive applications of design was shown in the needlework and heavy lace set in linen.

The May PALETTE AND BENCH contains a reproduction of a wood block color print by Mrs. Bertha Lum, "The Fox Women," and an article by the artist explaining and illustrating her method of work. Besides the usual class instruction in oils and water color, the other articles are "Composition" by Frank V. Du Mond; Design by Alphonse Mucha; the spring Academy exhibition; use of water color in design for church windows, Clara Weaver-Parrish; Fire Etching by J. William Fosdick; Embroidery in outline sketch, by Mary Bacon Jones.

The June supplement will be a scrub water color by Mr. Henry B. Snell, showing the painting in four stages. This will be accompanied by an article on his method by the artist himself.

The July supplement will be a reproduction of a painting of flowers out of doors by Mr. W. L. Metcalf, with an instructive article on the subject. August will show a painting of clouds by Mr. Charles H. Davis with an article on cloud painting.

September will have a painting of boys out of doors with Mr. Adam Albright's suggestions on painting the figure out of doors.

Nature's Aid to Design, by Louise W. Bunce and E. S. D. Owen, John Lane Co. A valuable aid to designers is this portfolio of 115 half-tone reproductions of photographs of flowers. In many instances there are detail photographs so that the work of selecting motifs is made much easier. For those who have had little time to secure their own material, this portfolio would prove extremely useful. The price is \$5.25.

The Class Room Book No. 1 will be out this month. It contains articles on "The Art of Teaching," "A Color Palette and Its Uses," "Ground Laying" (tinting, dusting, etc.), and "Lustres." It has profuse illustrations, both conventional and naturalistic designs, and ten color plates.

The Class Room Book No. 2 (Flower Painting on Porcelain), which was issued last fall, is selling rapidly; and as soon as possible we will publish the books Nos. 3 and 4, which will cover the subjects of "Gold and Raised Paste," "Enamels," "Firing," "Figure Painting," and "Conventional Work."

Thus the four volumes will contain at the same time a thorough technical instruction and numerous designs and studies, constituting the most complete treatise on china decoration that it is possible to have.

STUDIO NOTE

The Studio of Mrs. M. A. Neal, 1425 Broadway, New York City, will close on May 15, until further notice. Mrs. Neal sails on that date for a European trip with a company of Art Students.



The annual meeting of the National League of Mineral Painters will be held May 14th at 2 p. m. at the Art Institute, Chicago. Plans for next year's work will be discussed and acted upon. The election of the six Advisory Board members will follow. Members who cannot be present are requested to write letters containing suggestions for the advancement of the League work.

Miss Emily Hesselmeier of San Francisco sent in the best drawing for problem four which was "Outline drawing for jar to be made of clay not less than seven inches high." The drawing is of a well proportioned jar with three handles and we shall get it manufactured if possible. The design for the decoration of this jar will be one of the problems given later.

All work intended for the Annual Exhibition which opens May 11th must be received at Art Institute May 3d.

MARY A. FARRINGTON, Pres.
1650 Barry Avenue, Chicago.

THE DECORATION OF GRAND FEU GRES

Louis Franchet

(CONTINUED)

REDS OF COPPER

The Chinese were the first to apply to a porcelain, fired at cone 9 like our grès, the red glazes of copper developed in a reducing atmosphere. From their study of the materials used in China, Ebelmen and Salvétat established the following formula:

Quartz sand.....	38
Feldspar.....	50
Chalk.....	12
Peroxide of copper....	6

This glaze gave them a fine red, without any crazing, on the following body:

Sèvres hard porcelain..	80
Pegmatite.....	20

Later, Messrs. Lauth and Dutailly, after much experimenting, established several formulas which are the basis of those used at Sèvres at the present time. These are:

1st—Red, mark No. 51

Pegmatite.....	40	Fritted, washed and ground
Quartz sand.....	40	
Crystallized borax....	22	
Chalk.....	18	
Copper oxide.....	6	
Tin oxide.....	3	

2d—Red, mark B X 90

Pegmatite.....	108	Fritted, washed and ground
Quartz sand.....	126	
Zinc oxide.....	15,5	
Barium carbonate....	36	
Dry soda carbonate..	16,5	
Fused borax.....	45	

The red is made with

Frit.....	100	Simple mixture
Oxalate of copper....	2	
Tin oxide.....	1	

These two formulas will now be discussed, as they give very different results. The glaze No. 51, established by Lauth and Dutailly, at first contained six parts of tin oxide instead of three. All the ingredients of the glaze are fritted together, including copper and tin, and this is one of the reasons which cause this glaze to give good results far more easily than the B X 90.

The red B X 90 is made by the mixture of a frit with the tin and copper. It is this formula which Mr. Doat has published, after Mr. Vogt, but I have seldom found its results satisfactory, both because of its composition and its preparation. The experiments which I have made on reds of copper and which involved the firing of many thousand pieces, have shown me that the following conditions are necessary to the easy development of reds:

1st—All the ingredients of the glaze must be fused together, and it is injurious to add the tin and copper to a frit by mixture.

2d—The quantity of tin oxide must be *at least equal* to that of copper oxide.

And I have obtained far better results by modifying the red B X 90 as follows:

Glaze L	Pegmatite.....	108	Fritted, washed and ground The fritting is done in an oxi- dizing fire
	Quartz sand.....	126	
	Zinc oxide.....	15,5	
	Barium Carbonate....	36	
	Dry Soda Carbonate..	16,5	
	Crystallized borax....	85	
	Copper oxide.....	8	
	Tin oxide.....	8	

This glaze gives not only a better red but a more constant red, and if the reduction is well done, it is possible to have only 5% loss.

In the formula No. 51 I have found it better to use six parts of tin, instead of three, as Messrs. Lauth and Dutailly did at first. But they evidently did not attach enough importance to the amount of tin which should be used.

When copper is fritted with the other ingredients, as in Glaze L, it is better to use it in the shape of black oxide (Cu O) while, if it is added by mixture to the frit, either oxalate or carbonate should be used. If it is added to the frit in the shape of oxide, it will frequently happen that the red will not develop or that the glaze will turn a bright black often having metallic reflections, which effect, it must be said, is quite interesting.

The red glazes should be applied quite thick, about three to four millimeters, and gum tragacanth should be used in this application.

I do the placing in well closed saggars and do not agree with the Sèvres chemists who leave openings in the saggars so as to make the introduction of reducing gases easier. I have noticed that when the saggars are partially opened, the reduction of the copper is very irregular, while with closed saggars the color is much more uniform. The reducing gases will easily penetrate through the walls of the saggars, which are made of very refractory clays and retain their porosity even at high temperatures.

VOLCANIC GLAZES

I have given to some potters a formula which enabled them to produce very interesting decorative effects in a reducing atmosphere, especially on modeled pieces. Grès thus decorated were shown at the Paris Exposition in 1900 under the name of *volcanic grès*. This name has no special meaning and was given by the manufacturer, Mr. L. Castel of Cannes, simply for advertising purposes.

Here is the formula which I had given him:

Glaze M	Pegmatite.....	85	Simple mixture
	Chalk.....	15	
	Copper sulphide.....	5	

This is applied by ordinary dipping of the same thickness as for a normal translucent colorless glaze. It is unnecessary to add gum tragacanth.

The firing is done as for the reds of copper, but as the tin oxide is missing, and the glaze thin, the red is not uniformly developed and the glaze takes a greenish tint similar to the tone which copper and bronze acquire after having been long buried in wet ground. Still more curious effects are obtained by firing with a coal containing, as is often the case, metallic sulphides. These are decomposed by the heat, the sulphurous acid is set free and transformed into sulphuric acid under the influence of the steam which emanates not only from the fuel itself but from the placing material. The sulphuric acid thus formed combines with the alkalis, potash, soda and with the lime of the glaze, forming sulphates, and the result is a whitish deposit on the glaze



WATER LILIES—PHOTOGRAPH BY HELEN PATTEE



which harmonizes well with its red and green. Pieces thus decorated have the appearance of an antique object in metal, as this glaze is always mat. But I would advise sculptors not to be afraid to accentuate the details of their modeling, as a glaze, however thin, always has a tendency to obliterate these details.

BLUE OF RUTILE

When I spoke before of the decoration of grès in an oxidizing atmosphere, I called attention to the important part played by this mineral in an oxidizing firing. Rutile may also be used in a reducing atmosphere. It gives then a blue of great intensity, fine specimens of which I exhibited in the Paris Exposition in 1900.

Here is the formula which I used:

Glaze N	Pegmatite.....	43	Mixed
	Quartz sand.....	15	
	Chalk.....	20	
	Zinc oxide.....	6	
	Kaolin.....	6	
	Rutile.....	10	

This glaze is applied with the brush or by dipping and the firing is done in an intensely reducing atmosphere. When passing from the petit feu (reducing) to the grand feu (oxidizing) period, one must not try to heat up the kiln too fast and shorten the time of firing, as this glaze is then liable to come out pitted and full of bubbles, caused by the decomposition of the chalk and the zinc oxide. Zinc oxide especially has a tendency to make a glaze bubble.

The blue of titanium is difficult to obtain and requires a strictly reducing firing; this point should not be neglected. Unlike the blues of cobalt and copper, it keeps its color in an artificial light, instead of turning brownish black like the former and green like the latter.

METALLIC IRESCENCE

Although this study of grès decoration refers strictly to grand feu work, I will make an exception in speaking of the metallic deposits which are obtained in a reducing muffle fire.

I will only briefly mention the processes which I have formerly described in detail.*

When the point has been reached at which reduction must be given, and I will explain this later on, the damper at the base of the chimney is closed so as to force the gases into the muffle through the opening left in the vault for this purpose. Into the fire mouth, which is still very hot, are thrown pieces of rags or paper saturated with tar. A thick smoke is produced and kept up for three or four hours.

The reduction may advantageously be produced with illuminating gas, but a special arrangement of the muffle must then be used, and for its description I will refer the student to my former publication on this subject.

There are two different methods by which the metallic iridescence can be obtained: 1st, by applying the metallic composition over the glaze. 2d, by using an iridescent glaze.

The first method is the best for faïences glazed with a lead glaze, as the iridescent effects are generally finer over lead glazes than over the purely feldspathic glazes of cone 9. If it is to be used on grès fired at cone 9, it is advisable to first fire the unglazed pieces and then to apply a glaze which develops in the muffle firing. This application will be difficult as the grès has lost its porosity, and gum tragacanth will have to be used. The following mixture will vitrify at cone 07 (1010°C.):

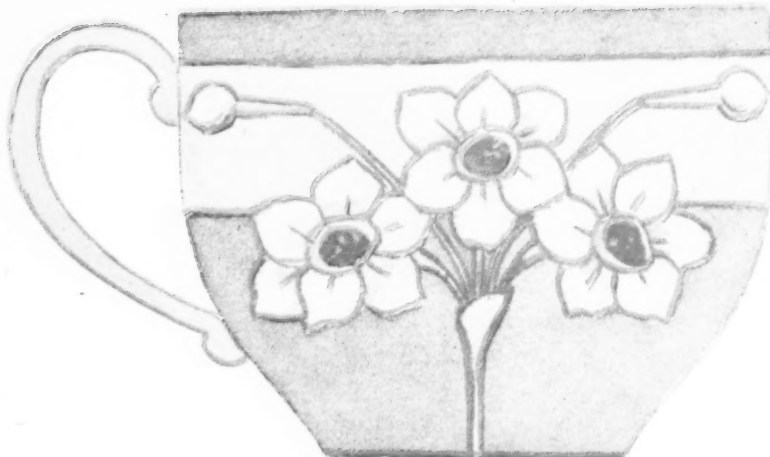
*L. Franchet—Étude sur les dépôts métalliques obtenus sur les émaux et sur les verres (Lustres et Reflets métalliques) Annales de Chimie et de Physique 8ème Série, t. IX, 1906. These articles have been published in KERAMIC STUDIO (March to August 1908.)





SIX PLATES IN JAPANESE DESIGN, NO. 5—EMMA A ERVIN

NO. 5—Tint background from Yellow Ochre into Blue Grey. All leaves are painted in Black and Grey at the first firing. The bird's head is of Shading Green with a little Dark Green, and this color is used in all dark parts of the bird. The breast is shaded from white into Yellow Ochre. The feet are painted with Pompadour.



CHINESE LILY—JESSIE CONNER McINTYRE

Glaze O	Quartz sand.....	42	Fritted, washed and ground
	Chalk.....	5	
	Precip. barium carb.....	10	
	Zinc oxide.....	4	
	Crystallized boric acid.....	7	
	Crystallized borax.....	21	
	Salt peter.....	11	

The glaze is made from this frit as follows:

Frit.....	75
Pegmatite.....	25

This formula is good for either of the two methods which I have mentioned, the application of the iridescent matter over the glaze, or the preparation of an iridescent glaze.

Without repeating the various formulas for iridescent effects which I have given in my former writings, I will give two or three examples for both methods:

1st—Iridescent matter over the glaze

Carbonate of copper.....	30	Mixed
Red ochre.....	70	

or

Silver sulphide.....	5	Mixed
Red ochre.....	95	

These mixtures are applied with the brush over glaze O already fired, then the pieces are again placed in the muffle and fired to cone 019. At this point the reduction is applied.

2d—Iridescent glazes

Glaze O.....	100	Mixed
Carbonate of silver.....	2	

or

Glaze O.....	100	Mixed
Copper oxide.....	3	

or

Glaze O.....	100	Mixed
Sub-nitrate of bismuth.....	4	
Silver carbonate.....	2	
Copper carbonate.....	1	

These glazes are ground with gum tragacanth and applied over the fired grès biscuit (cone 9), then the firing is carried to cone 07. As soon as cone 07 has fallen, the kiln is left to cool off until the temperature is down to about 650°C (cone 020). With a little practice this may be ascertained easily by the color of the muffle, although a pyrometer may be used to advantage. At this point a reduction is applied lasting three to four hours.

As a conclusion to this rapid study of the various decorations suitable for grès both in a reducing and an oxidizing atmosphere, I would advise ceramists to break away from the old habit of using at haphazard the ingredients which constitute their glazes. They should remember that pegmatite is not feldspar, that quartz sand must be free from impurities such as chalk, alumina, iron peroxide, etc., that ochre varies in composition, in a word, that all chemicals must be tested thoroughly before they are used. The largest number of failures are due to lack of care in this respect.

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CUP AND SAUCER, CHINESE LILY

Jessie Conner McIntyre

TINT the center and rim of cup Turquoise Blue, using Blue Green $\frac{2}{3}$, Duck Green $\frac{1}{3}$. Tint the light band a delicate Apple Green or a cream tone. Leave lilies white shaded with a grey made of Apple Green and Carmine. Paint stems Light Green, centers Yellow, outline in gold or silver.



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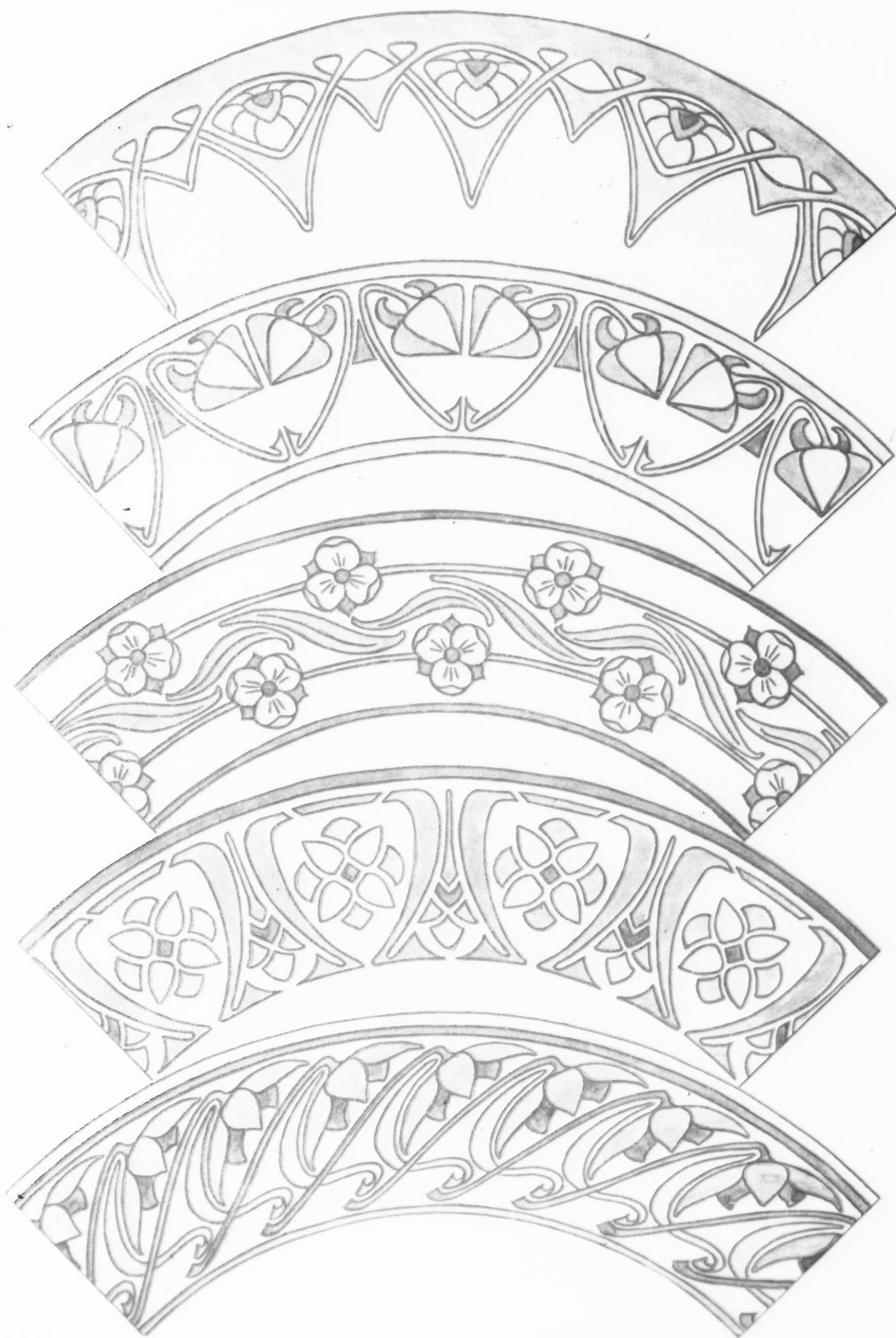


PLATE BORDERS—HELEN SMITH



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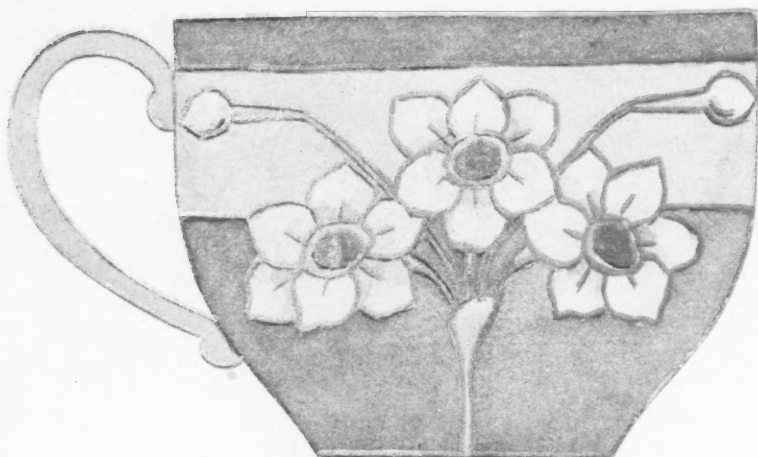
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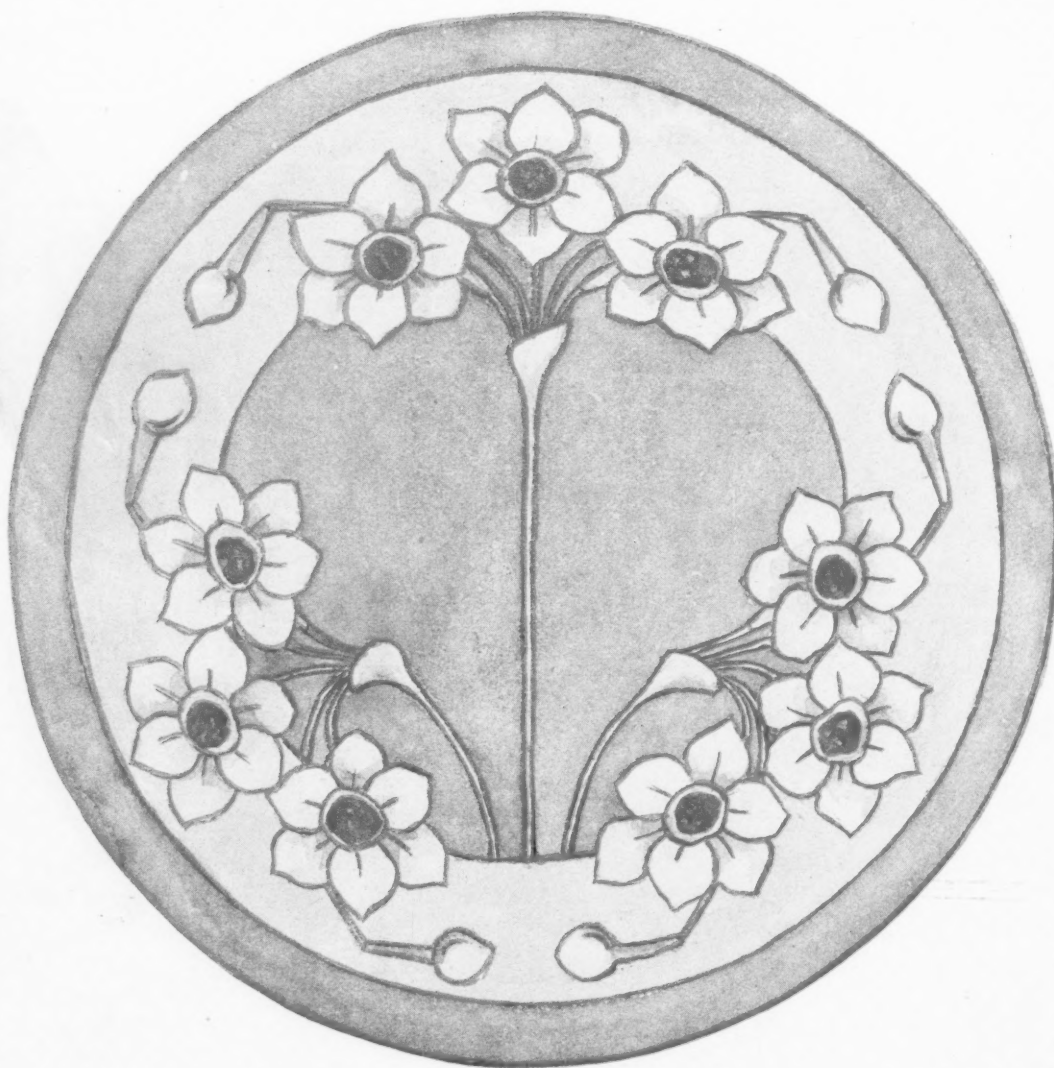
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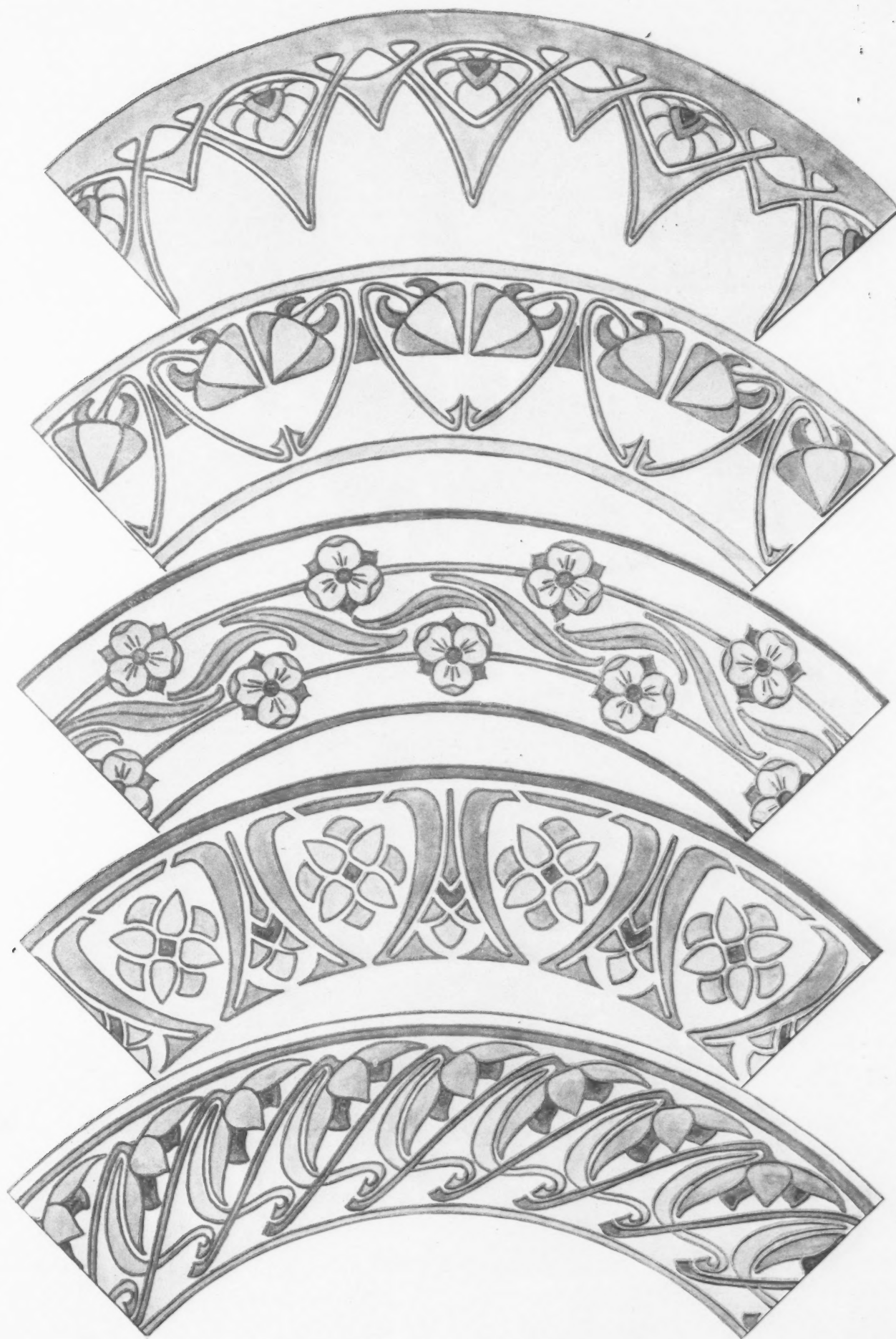


PLATE BORDERS—HELEN SMITH



ARBUTUS—ALICE WILLITS DONALDSON

(Treatment page 18)



PLATE

A. F. Dalrymple

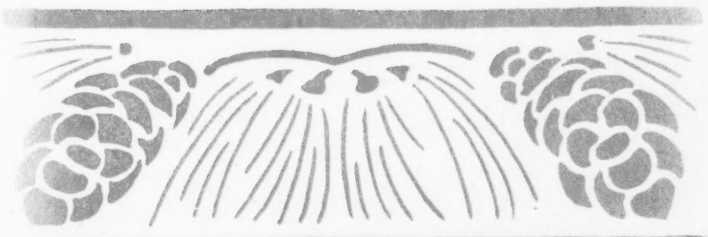
THE disk and triangular spot should be deep yellow; the wings, green shaded blue; the snake's head, red; outline in gold and black, or silver and black.



CATHERINE OSIA



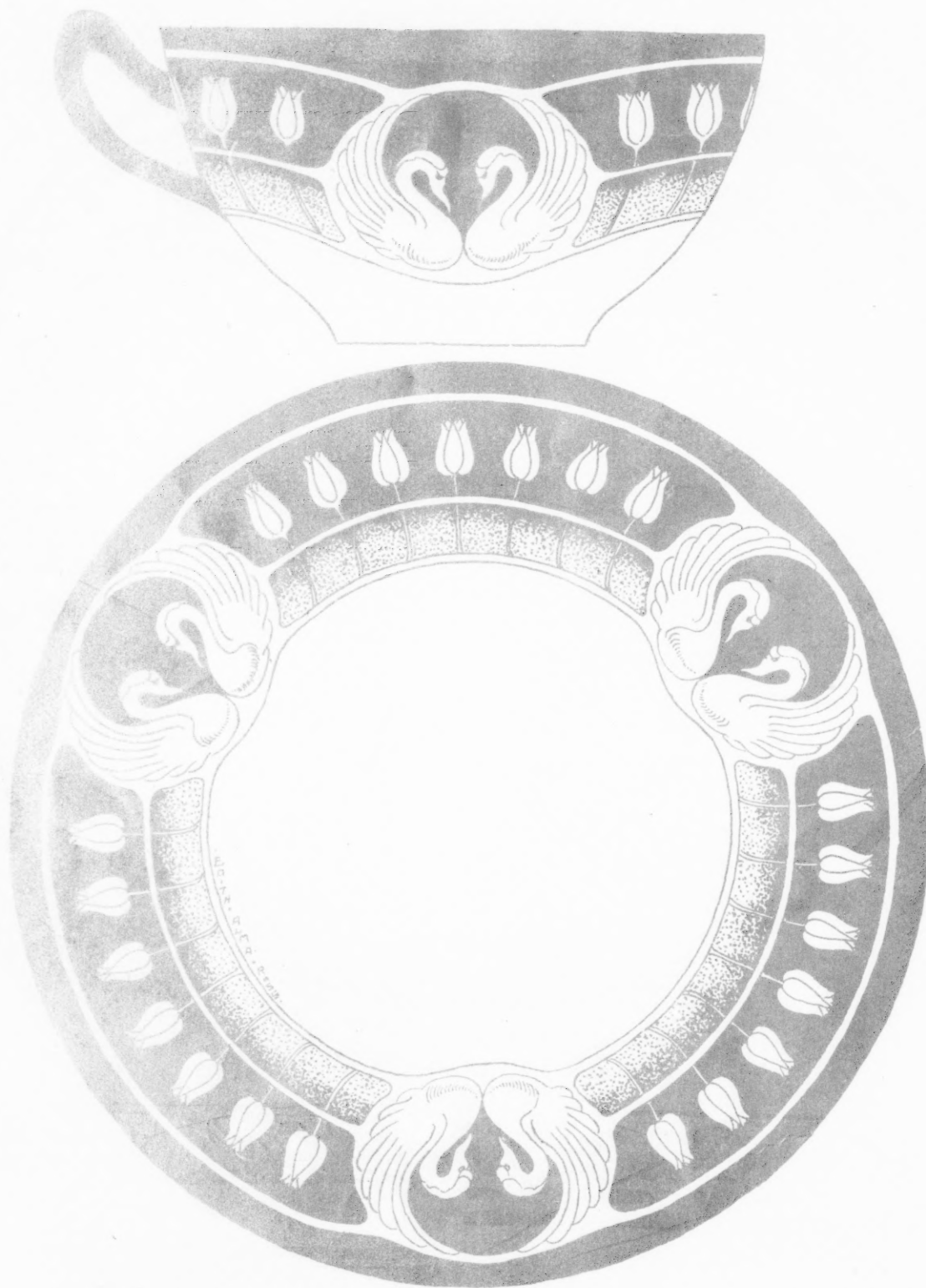
S. EVANNAH PRICE



MARY E. SAUTER



S. EVANNAH PRICE



CUP AND SAUCER—EDITH ALMA ROSS



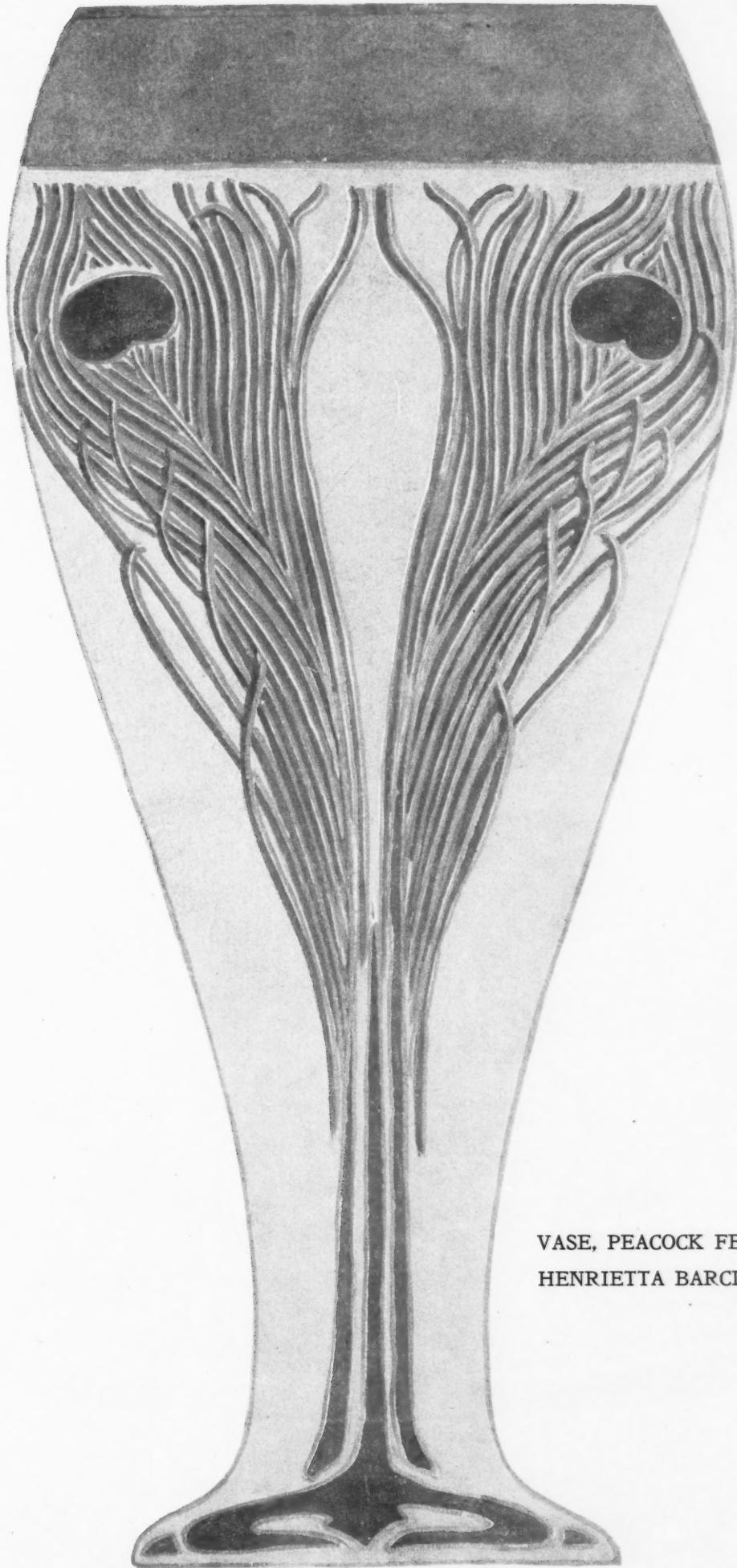
PLATE—EDITH ALMA ROSS

The designs on this and opposite pages can be carried out in gold and silver with or without black or red outlines, leaving the design white, or the design can be carried out in gold with outlines on a tinted edge using two tones.

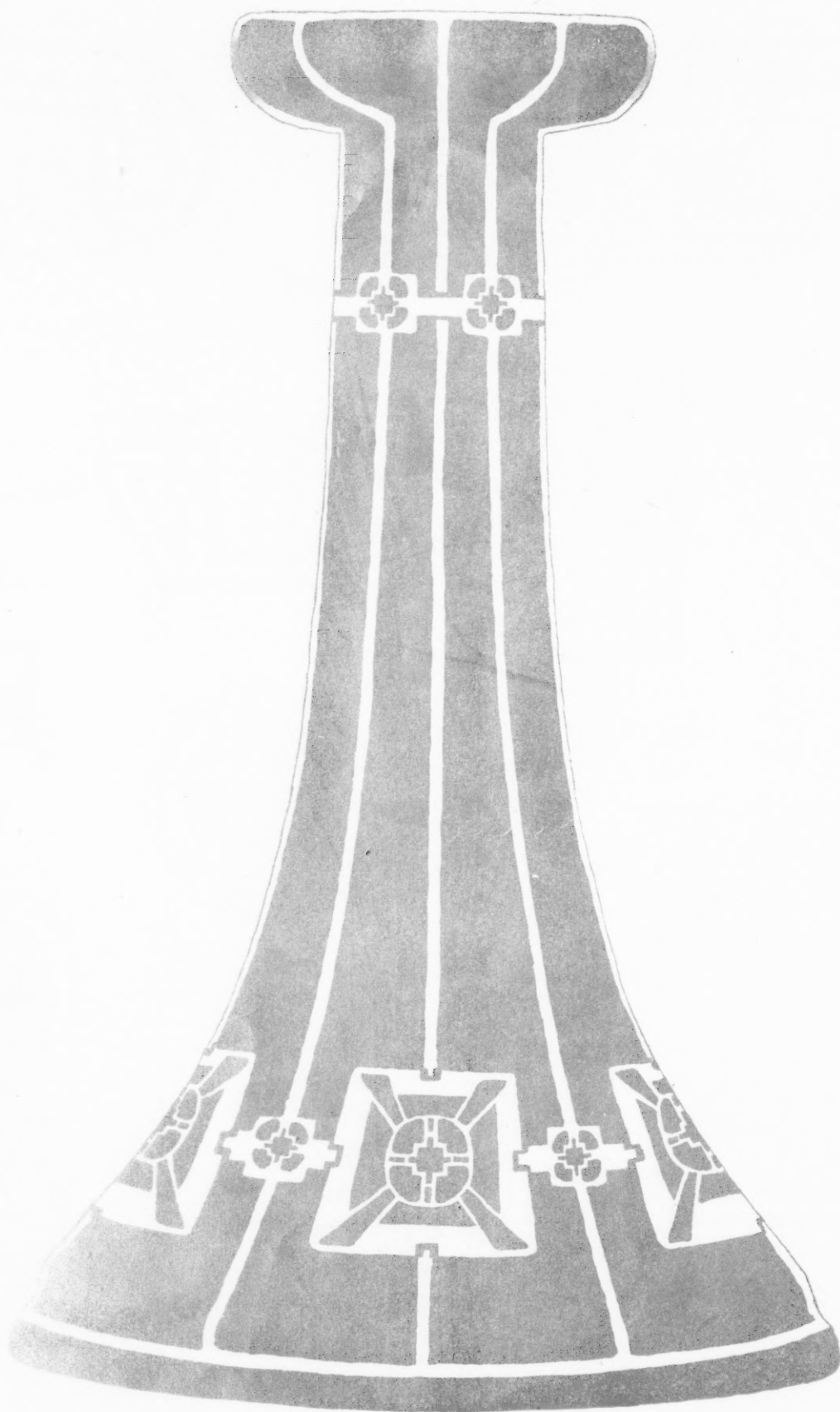


PLATE—MARY FRANCIS

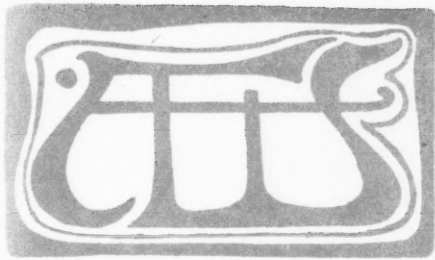
Ground, Ivory. Bands, Apple Green. Leaves, Apple Green and Violet. Flowers, Grey.
Flower centers, Prussian Yellow and Brown.



VASE, PEACOCK FEATHER
HENRIETTA BARCLAY PAIST



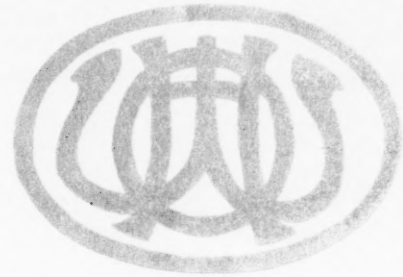
CANDLESTICK—HANNAH OVERBECK



AEW.



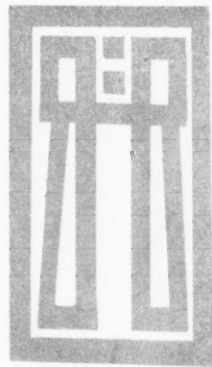
JCL.



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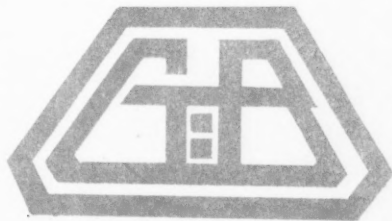
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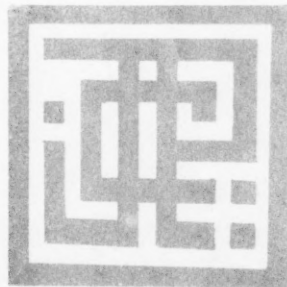
HFF



JGR.



GB.



JCP.



MOW.



FISH DESIGN FOR FISH PLATE

Catherine E. Osia.

Background, Green. Fishes, Silver. Conventional weeds and lines marked 1 and 2 in a darker green than background. Edge of plate in Silver.



CONVENTIONAL BUTTERFLY DESIGN FOR BREAD AND BUTTER PLATE

Catherine E. Osia

Outlines Black; background, Light Green; butterfly in darker green. Space between lines 1 and 2 may be of darker green same as butterflies. Edge of plate in Gold.

CANDLESTICK (Page 14)

Hannah Overbeck

DRAW on design making five of the larger and five of the smaller squares in the lower band and five of the smaller squares in the upper band. Dust all dark part outside these squares as shown in the design, the flat top included, with Mat Bronze Green. In the small squares paint the central squares with small projecting arms Blood Red, and the four curved parts placed about them Myrtle Green. In the large squares paint the small central squares Blood Red and the four curved parts placed about them Myrtle Green. Use Pumpkin Yellow for the small oblongs extending from the arms of the small central squares. For the four wings extending out to the corners use a greyish green made from Olive Green and Black Green; and for the four bars between these use Blood Red. All parts left white in the design are to be gold.

Second firing—Strengthen all parts of the design. All these parts being small should be quite brilliant.

STUDIO NOTES

Mrs. Minnie C. Childs, Treasurer of the National League of Mineral Painters, has been making sketches and studies in various parts of California last winter. Her Chicago studio will be reopened this spring.

Mr. Franz Bischoff will close his season at Pasadena, Cal., in May and will teach in Butte, Mont., until June, then will be in Salt Lake City until July.



STEIN—EDITH ALMA ROSS



JACK-IN-THE-PULPIT

Mary Burnett

PAIN'T some of the flowers all green, using Moss Green, Brown Green and Dark Green, and for others use Finishing Brown and Red in connection with the greens.



WATER LILIES (Page 3)

(Photograph by Helen Pattee)

M. M. Mason

THE flowers are painted with Grey Green, Brown Green, and in the deepest parts some Dark Green. The centers are in Albert Yellow and Yellow Brown.

The background, beginning with Royal Blue and Black in the upper part of the panel, is shaded through varying tones of Myrtle Green and toward the lower part of the panel runs into Dark Green and Copenhagen Blue. The leaves and buds must be washed in, while the background is moist, with Yellow Green in the lighter ones and Brown Green and Dark Green for the darker ones. When sufficiently dry, dust the panel with the same colors used in

painting, keeping the Myrtle Green the predominant color, rubbing it into the leaves and background and lightly over parts of the flowers.

Retouch with the same palette, strengthening and accenting where necessary, and dust the whole again if it will assist in gaining the desired effect.

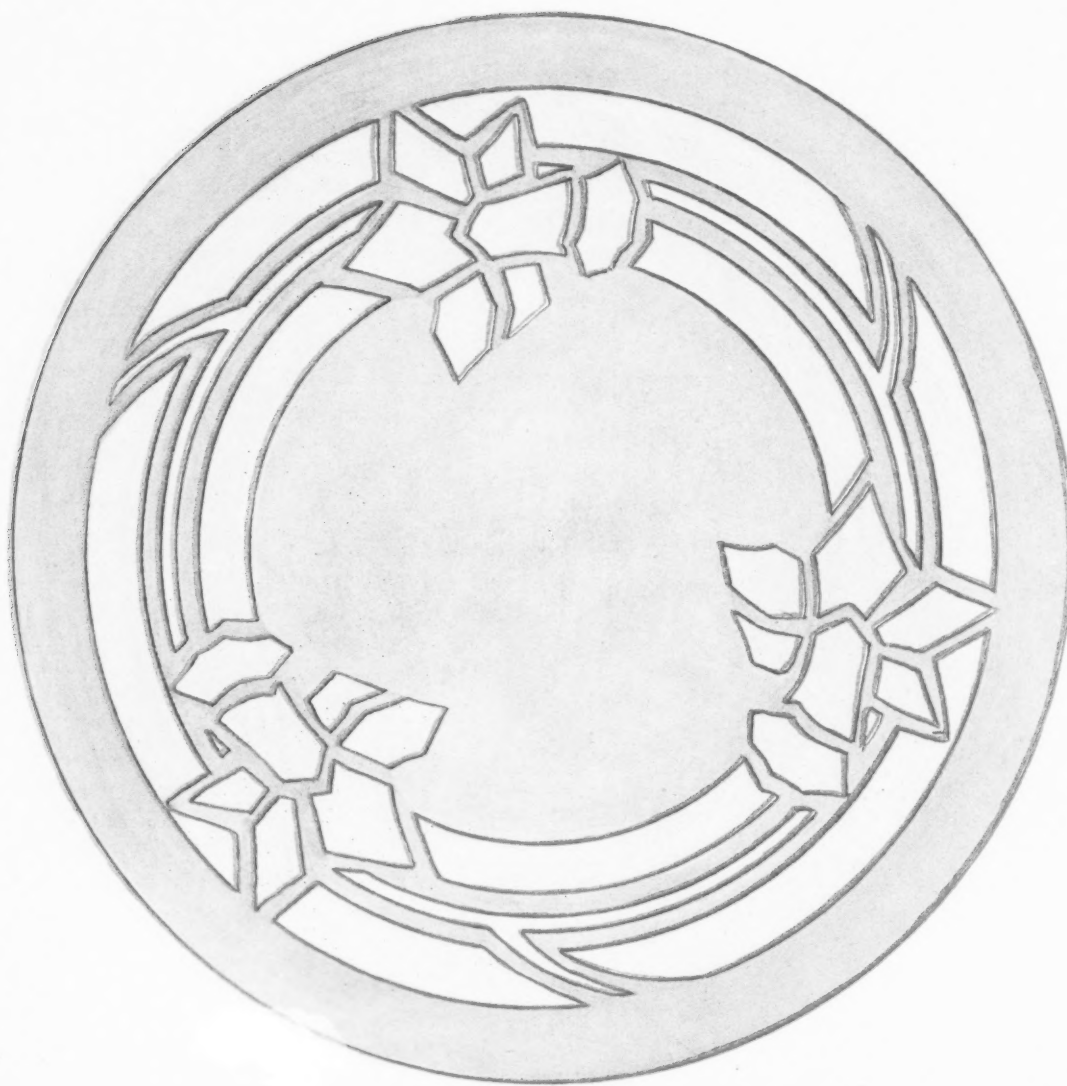
The best result is obtained by laying in the whole study for one firing, using the colors quite moist, with plenty of painting medium in the brush.



LADY'S SLIPPER

Mary Burnett

PAIN'T the flowers delicately with a grey made with Deep Violet of Gold and a little Brown Green, and using for the marking on the cup Ruby Purple and Violet. Keep the leaves rather grey in tone.



JONQUIL DESIGN FOR COFFEE-POT STAND—VIRGINIA MASON

Two shades of grey blue. No outlining unless edges are rough, then use a deeper tone.

ARBUTUS (Page 8)—ALICE WILLITS DONALDSON

Maud E. Hulbert

ROSE (or Pompadour 23), Lemon Yellow, Yellow Ochre, Chestnut Brown, Copenhagen Grey, Warm Grey, Deep Blue Green, Yellow Green, Moss Green J, Brown Green.

Paint the buds and outside of the flowers with Rose (or Pompadour) for the first firing and the insides with a thin wash of Brown Green, in some a very little Ochre or a little Copenhagen Grey, in the very centers a touch of Lemon Yellow and Brown Green, and in some Chestnut. Use the Moss Green and Yellow Green for the lighter leaves and Brown Green and Chestnut for the darker ones.

For the stems use Chestnut and a very little Pompadour. Use Deep Blue Green, Warm Grey, Copenhagen Grey and Ochre in the background.

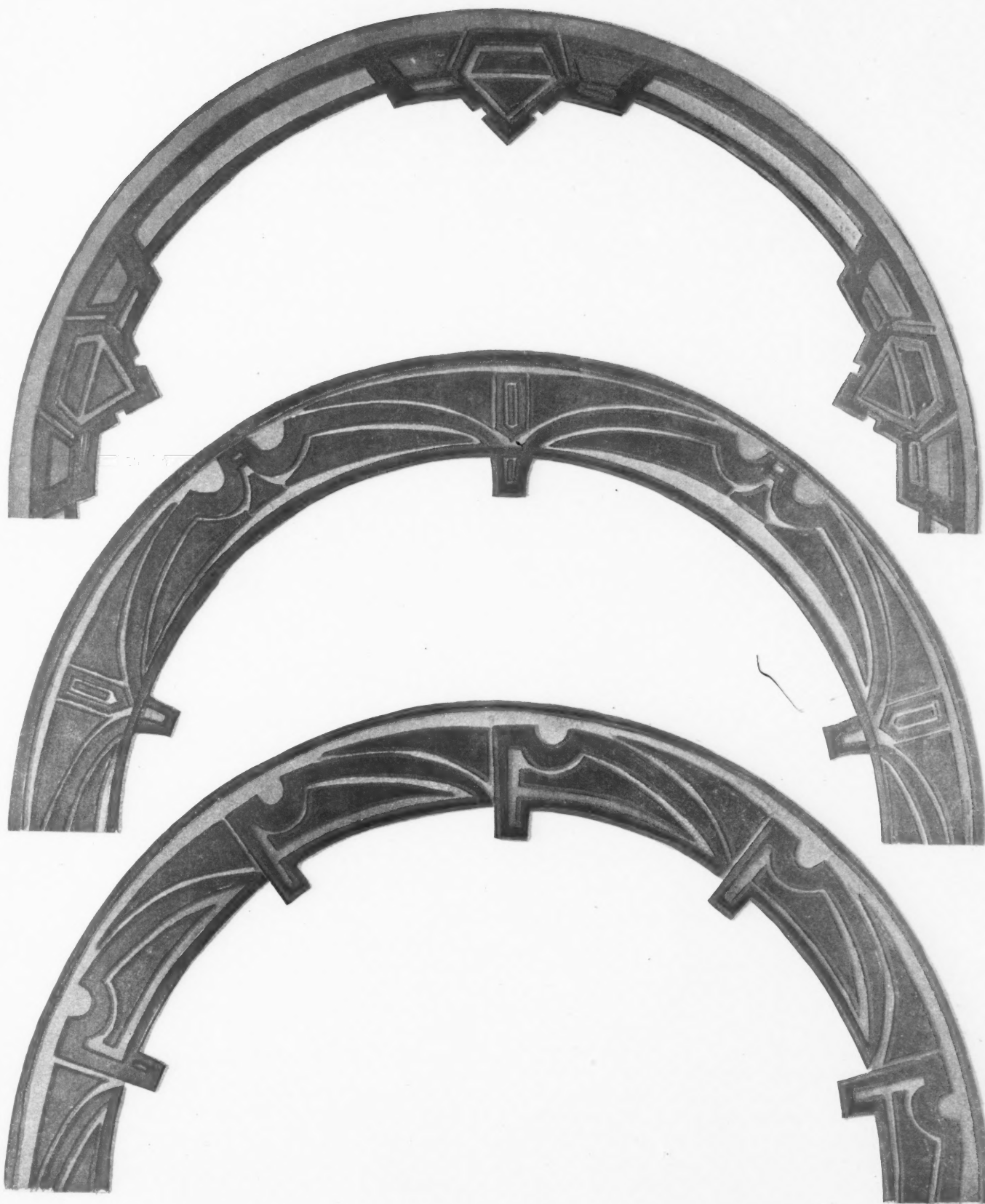
Do not mix the colors on the palette with a knife but wash one into or over another. If possible avoid using

the Rose in the second firing but shade with light washes of Lemon Yellow or Brown Green. Do not use Warm Grey with Rose, but if the Pompadour is used in place of Rose, the Warm Grey should be used with it.

WATER COLOR TREATMENT

Carmine, Lemon Yellow, Roman Ochre, Hooker's Green 1 and 2, Olive Green, Sap Green, New Blue, Burnt Sienna.

To keep the colors clear and to get good greys in water colors avoid mixing the colors on the palette by rubbing one color into another, but take the two or three colors to be used into the brush without mixing. For instance the background is New Blue, Carmine and Roman Ochre (or Brown Pink) and one can easily see by a little experiment that a muddy grey is obtained by mixing and a clear one by taking the colors into the brush separately. Use rather a heavy paper and if possible a large sable brush.



GOLD ORNAMENT ON PALE GREEN GROUND—EVELYN BEACHEY

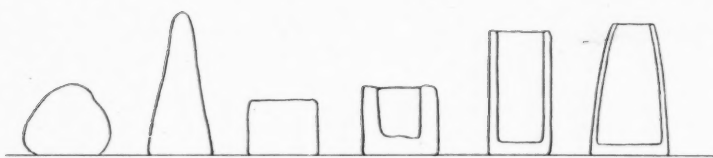


Fig. 2

POTTERY CLASS

Fred A. Rhead

TO commence with, the first tools needed are paper, pencil and pen and ink. Liberal and intelligent use of these materials will keep one well supplied with ideas. Do not begin to work in clay unless you have a definite idea of what is to be done, the idea to be on paper, carefully, not necessarily elaborately, but down to the merest detail. If the example of the master craftsman is to be followed, the final drawing will be the last change, and the work in clay will be carried out line for line and stroke for stroke as shown in the drawing.

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I make a plan (Fig. 1) of the old fashioned Staffordshire throwing wheel, which I think should be used if possible, in preference to the side wheel, but it requires fifteen feet of wall space with a window to the right or left of the thrower. The wheel proper can be the regular ball bearing side wheel with the lever taken off and the large driving wheel can be made by any respectable carpenter. A table can be placed over the rope, and space saved in this manner. The thrower should be seated as close to the box as possible, the elbows should be left well to the side and the hands together. Learn to use both forefingers as profiles, the shape should be all but finished before a profile is used.

Use profiles or ribs made of slate in preference to wood, school slates are cheap enough and can be easily filed and sandpapered to the shape required. I make sketches of the different stages in throwing a plain shape (Fig. 2); the potter desirous of becoming an adept will practice these stages, using a number of balls of clay of equal weight and

regulating the size of the piece to be thrown by the gauge which should point to the height, width of bottom, the widest and the narrowest parts. If the gauge is likely to be in the way, a turnback or a gauge with a hinge can be used.

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Without as yet deciding on any particular method, we will do a little paper work. Our 14 x 11 is divided into forty-eight squares giving twenty-four shapes with sections. We will use pen and ink, drawing directly what ideas we manage to bring to the surface. We will confine ourselves to the candlesticks, doing only such shapes as can be either built or thrown.

A candlestick is a holder for a candle; it should have a large and deep enough socket, it should be well balanced and not easily knocked over, it should be comfortable to the hand and should be designed so some portion will catch and retain the grease.

The width of a standard candle is $\frac{3}{4}$ ". (Allowance must be made for shrinkage of clay.)

No. 1 is the Gilman's candlestick and is simply a piece of clay with the candle stuck in. No. 2 is a thrown candlestick. No. 3 can be either thrown or built. If thrown the socket and tray are made separately and then fastened together. If built, a circular slab of say five inches can be made on a plaster bat, a strip one inch wide and fifteen inches long for the edge of the tray and another strip two inches wide and three and a half long to form the socket, the handle of course made from a roll of clay. Nos. 4 to 7 are thrown. In making a shape like 6 or 7 having a closed space, piece the bottom of the socket to allow the air to escape. Shapes such as 8 and 9 can be thrown in a solid, and a round stick inserted and withdrawn to hollow the center. When throwing solid forms do not put too much pressure on the clay or you will get what is called a twist, which will appear in the form of spiral cracks when the piece is fired, if not in the drying. Nos. 9 and 10 should be made in three parts, Nos. 11 and 12 in two, the tripod being cut out when the piece is nearly dry. No 13 has three squares cut out of the socket, showing the candle. Nos. 14 and 15 have a portion of the socket cut away after the handles are well set. Nos. 16 and 17 are pierced candlesticks. The best tool for this kind of work is a small palette knife ground down to a point. Nos. 18, 19 and 20 are sconces or wall candlesticks, the trays and sockets are built or thrown, the sconce is carved or modelled. When these are made, dry very slowly and weight the corners to prevent curling up. If the back is carried out as shown in the diagram, there will be less danger of warping. No. 21 is a hanging candlestick. No. 22 is a bedroom candlestick, the side being cut away. No. 23 is a grotesque, and 24 is a table candelabrum. These sketches are merely suggestions and each type should be well developed before the final drawing (actual size) is made. Other sheets of shapes will be given, each sheet dealing with one particular article or class of shape.

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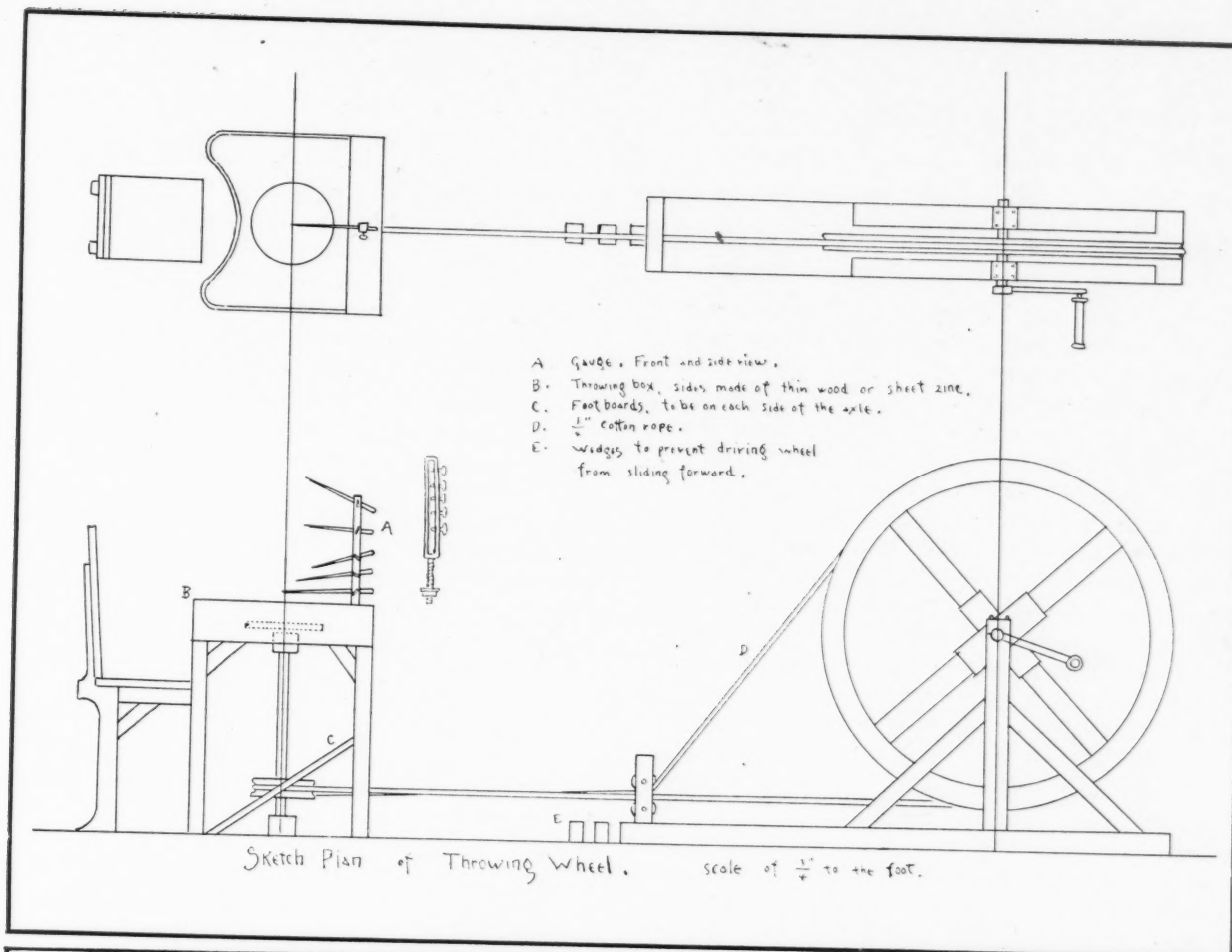
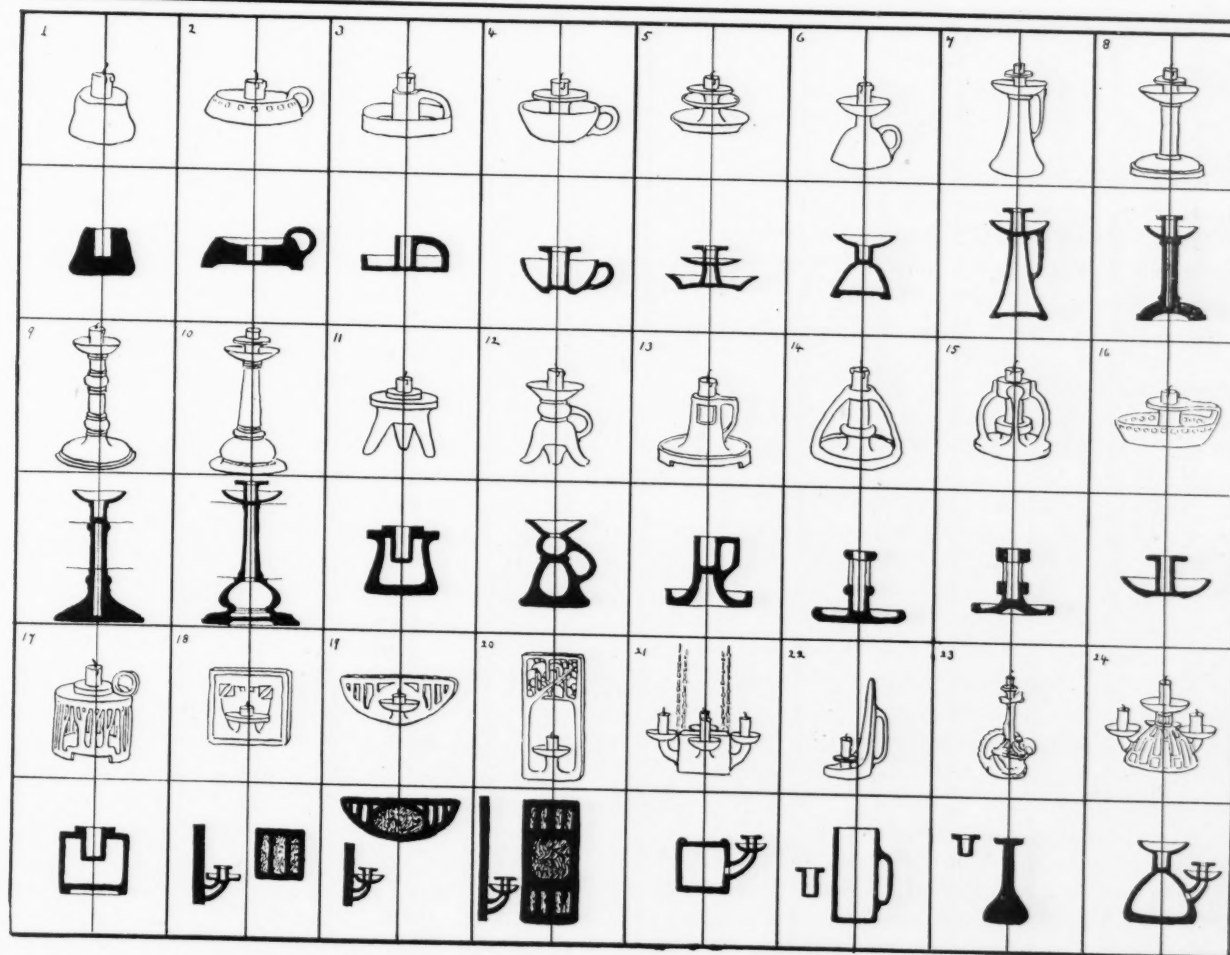


Fig. 1



ANSWERS TO POTTERY INQUIRIES

F. W. S.—Why do my mat glazes come from the kiln with a glossy surface?

I cannot tell without knowing the composition of the glaze and the temperature you fire your kiln. The probability is that you fire either too high or too quickly and perhaps both.

L. M.—I want to make larger quantity of glaze and have no grinding facilities; is there any way to overcome this difficulty?

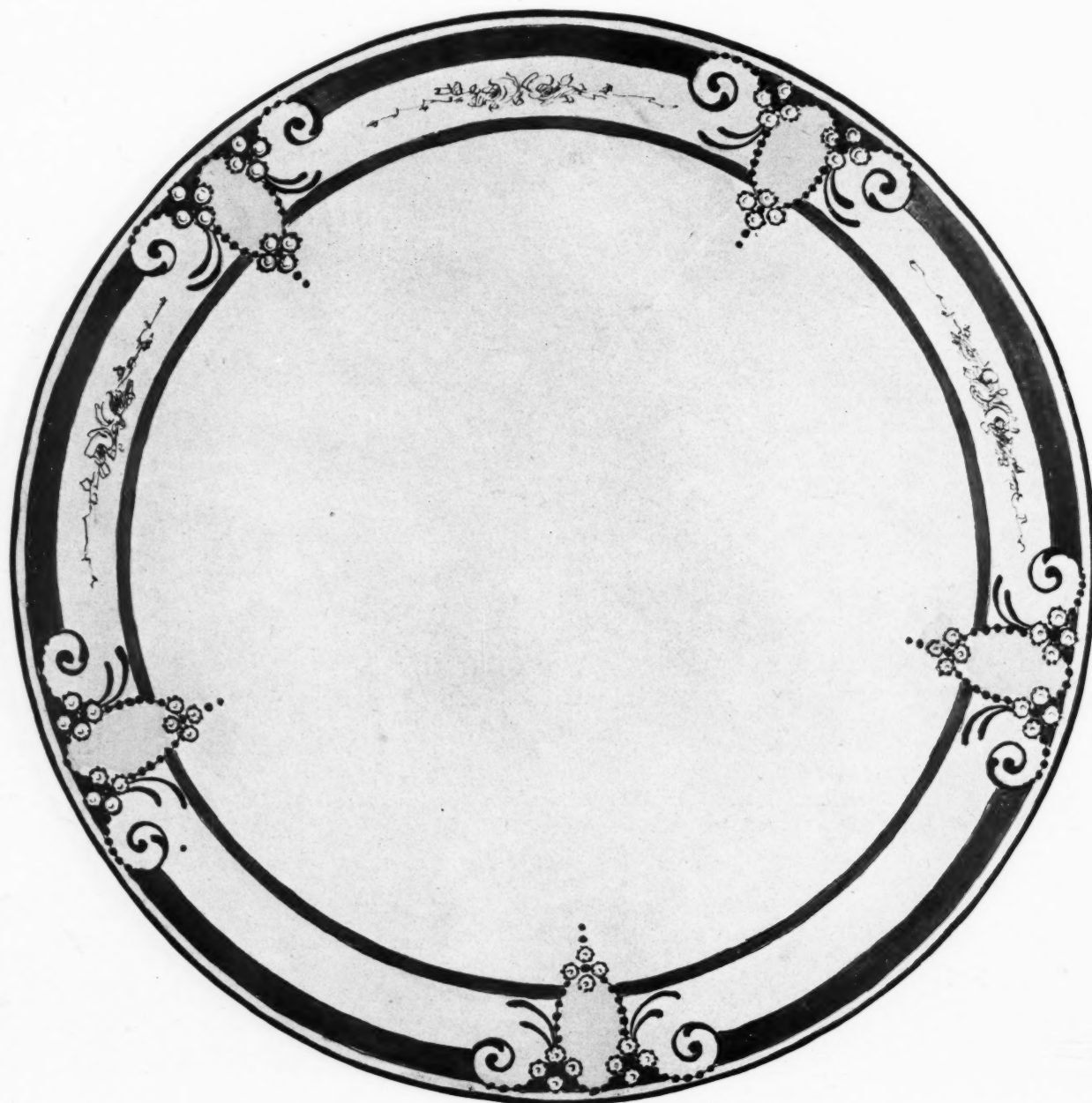
If you are using raw glazes, that is unfritted glazes, you can make a batch of twenty-five pounds or thereabouts, mixing the material well with water, letting it soak for a night, stirring well up again and running first through a fifty mesh sieve or thereabouts and then through a hundred mesh sieve. The stain must be well ground in a mortar especially if it is a cobalt. If you have any difficulty in getting the glaze to run through the finer sieve use more water and rub the glaze through with a stiff brush.

ANSWERS TO CORRESPONDENTS

B. M.—Fat oil of turpentine is used for making liquid bright gold. Metallic tin means sheet tin. Better get a reliable bright silver than to try to make it. B. F. Drakenfeld & Co. sell it by the ounce.

L. D.—A cement for mending china is sold by Sartorius & Co., and other dealers. Fit the pieces in carefully, pressing out any surplus cement, tie with asbestos cord, and fire at the same heat as your colors. If the pieces will not stand in place without cement, better mend a few pieces at a time. Try Jonquil Yellow for high lights on your daffodils and Albert Yellow for deeper tones.

S. N. P.—The designs in silver on white are not usually outlined, but a black or colored outline can be used if your edges are ragged. A pen is the best for outlining if you can by practice learn to mix your paint right. A brush however, will make a finer line, it is simply a matter of choice. For outlining with the pen mix powder color with a sugar syrup to a manageable consistency or use fat oil and turpentine.



JEWEL PLATE—IDA C. FAILING

CENTER of plate and narrow band on edge Chinese Yellow. Space between dark bands Dubarry Pink. Pink roses. Dark bands, Turquoise Blue. Ovals, light Turquoise or a deep cream, or if no flowers are used it may

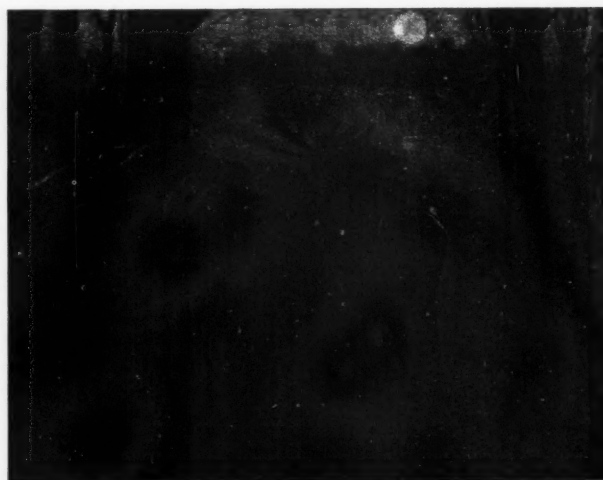
be a delicate pink, deeper than pink space surrounding it, Jewels, Turquoise Blue. Raised gold scrolls and settings for jewels, flat gold edging dark bands. The jewels should be of the same blue as bands but lighter.



BLACK-EYED SUSAN—HANNAH OVERBECK



Canal at Amsterdam, F. A. Carter



Deer at Twilight, Josephine Pitkin

STUDIES FOR
OIL AND WATER COLORS



Peonies, Charles C. Curran

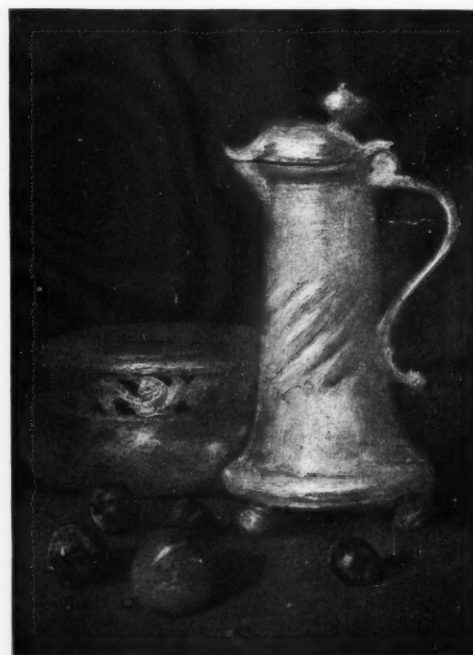
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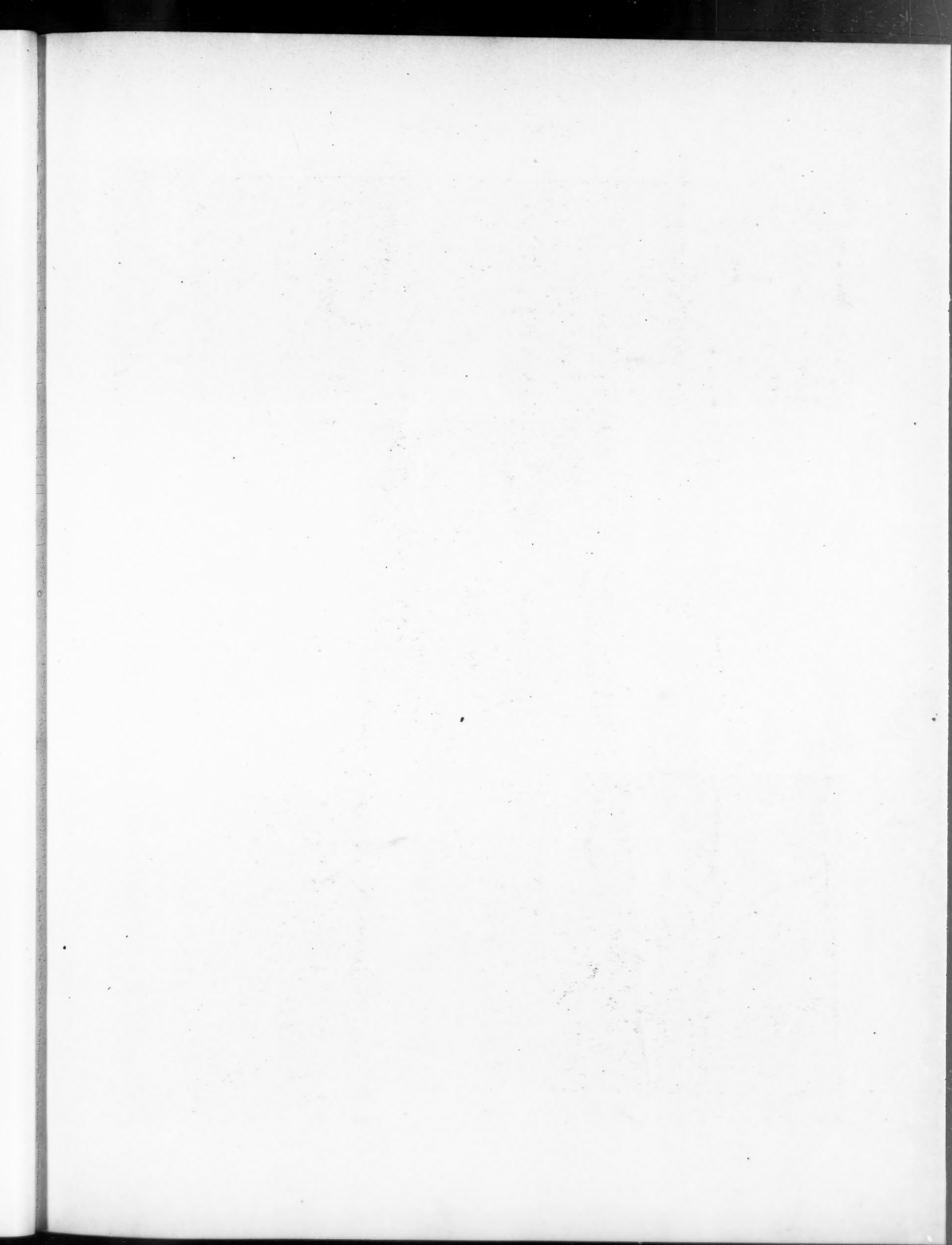




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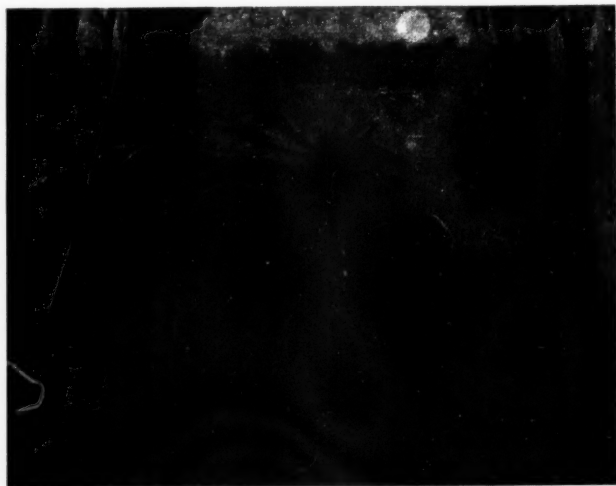
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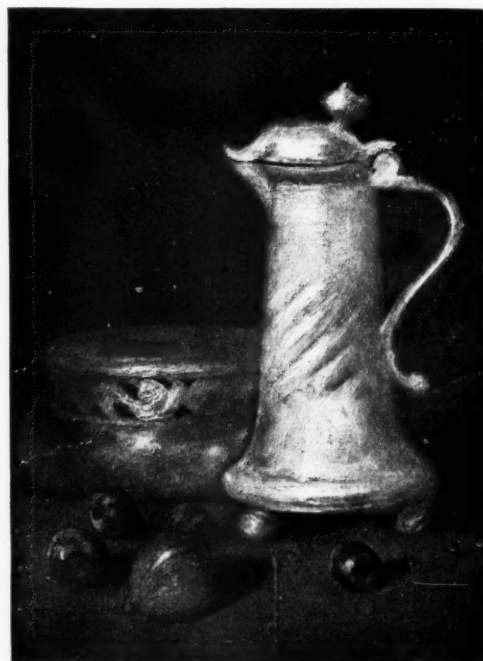
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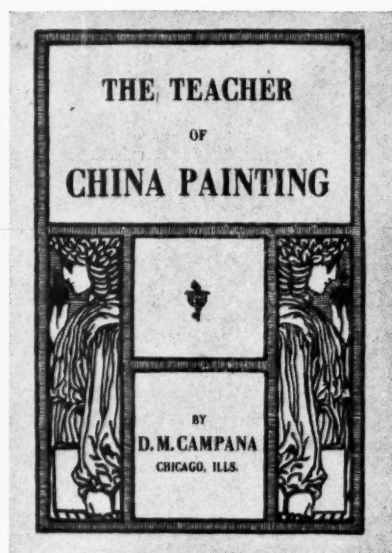
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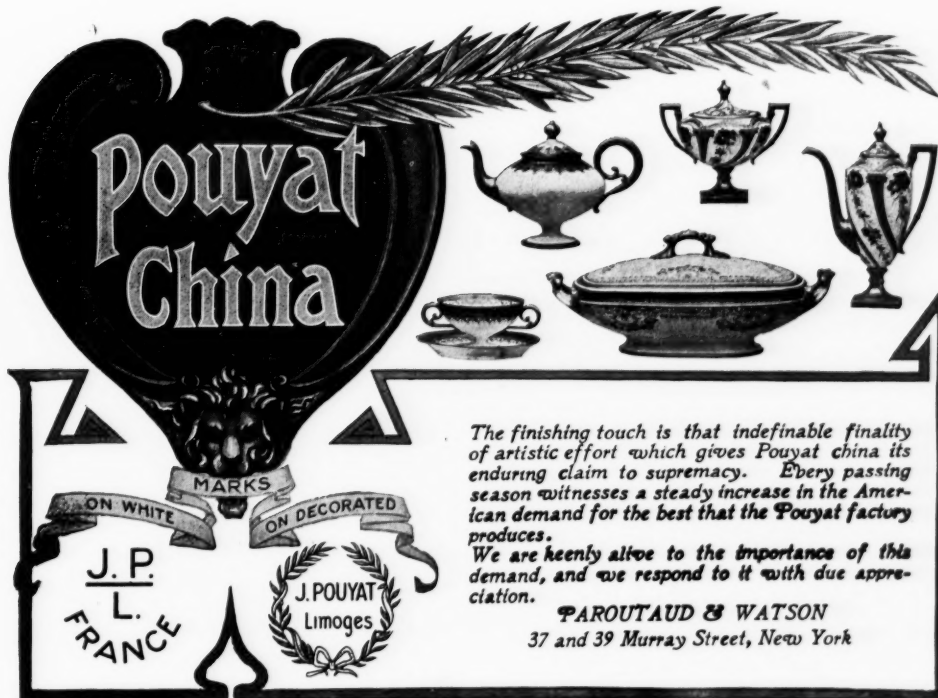
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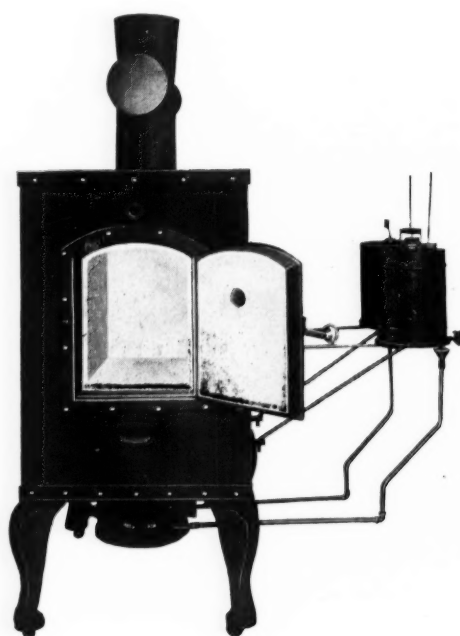


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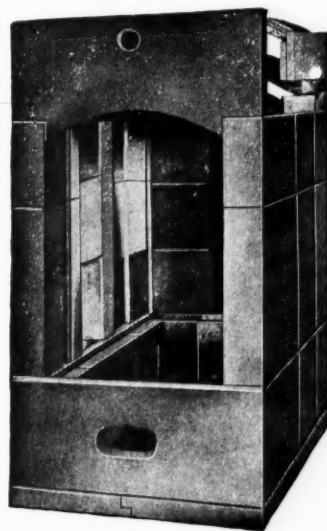
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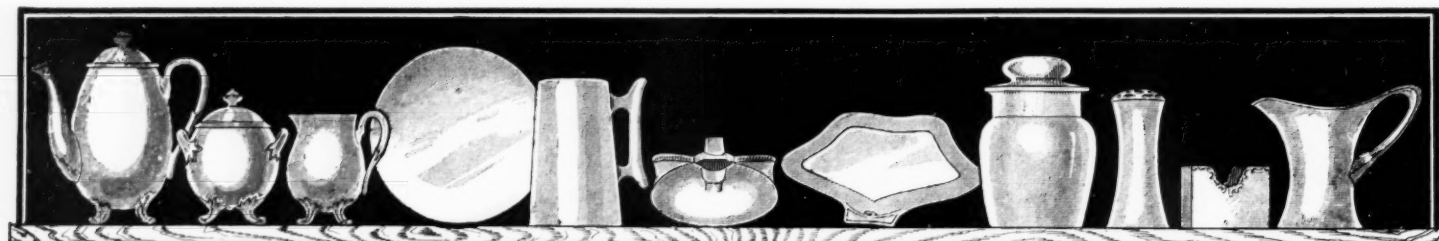
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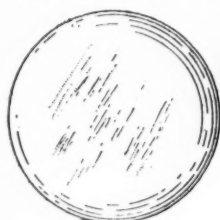
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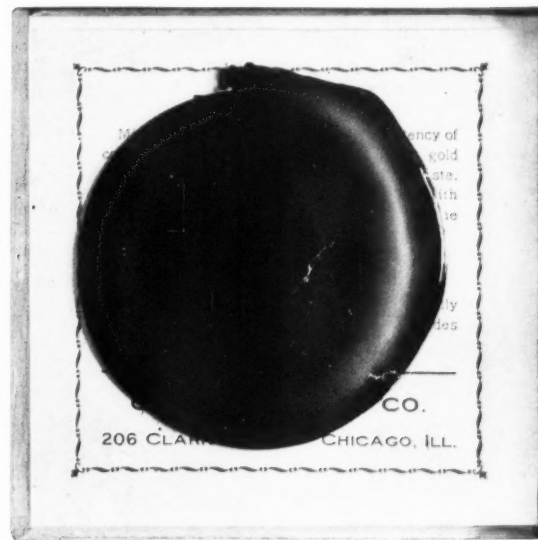
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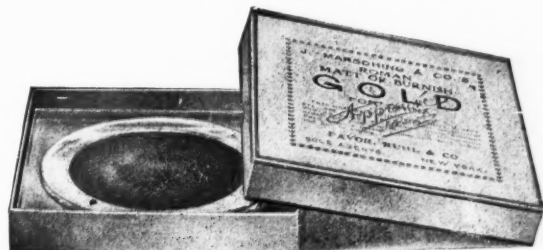
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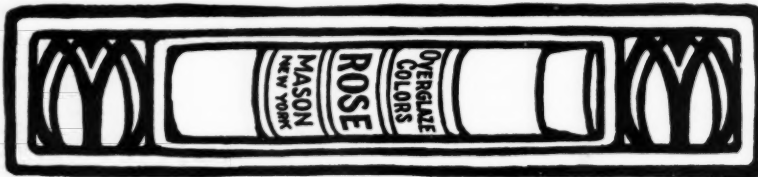
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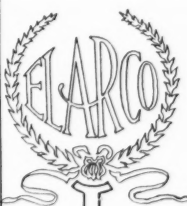
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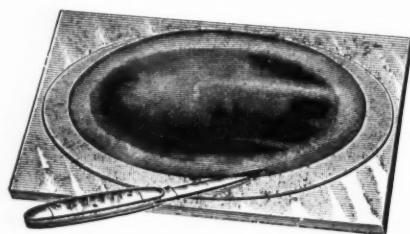
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